



[870204-bx35] - 1

Robert

M. B. A.

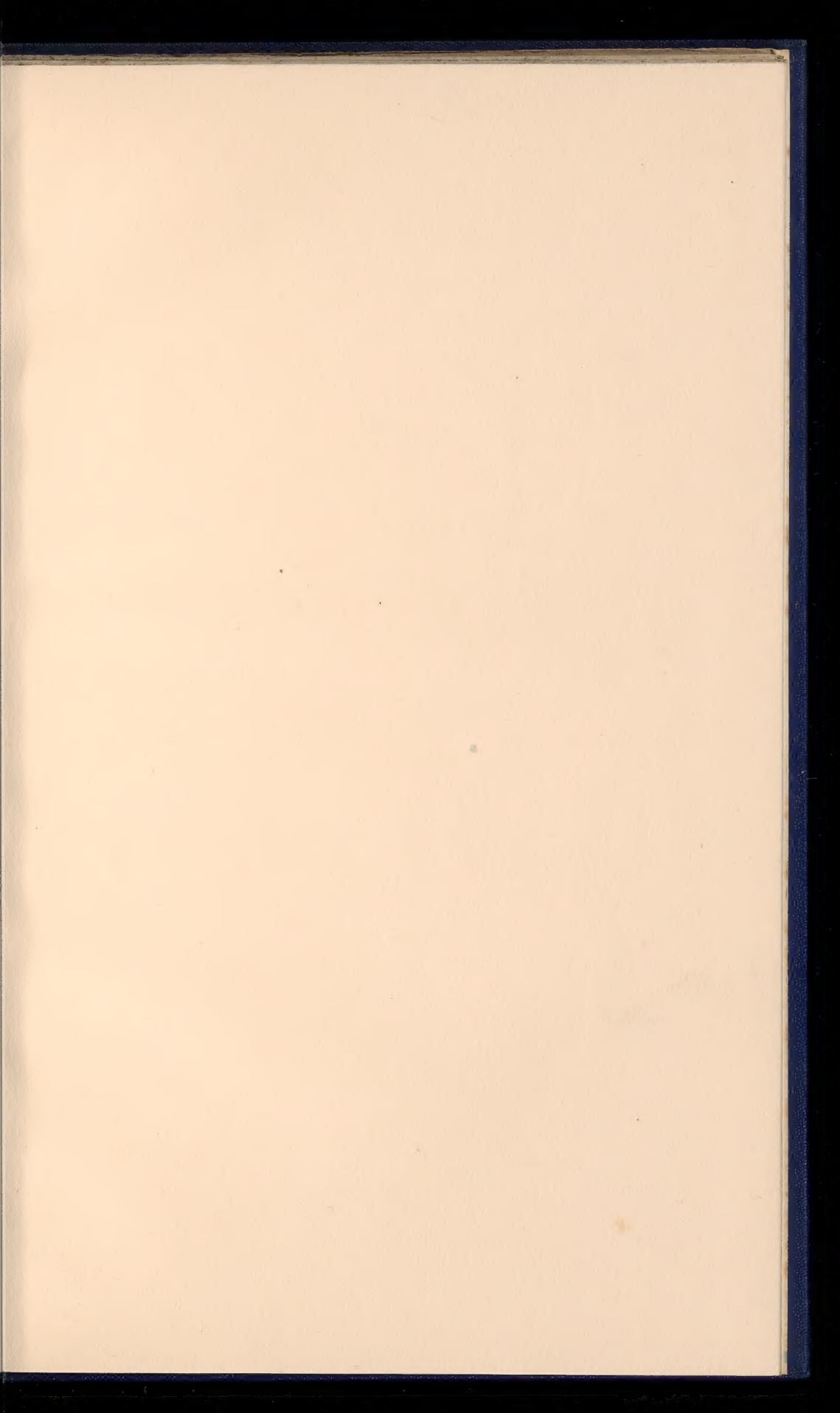
Sic. Waterhouse



1863  
June 18  
Loch A  
c. 2











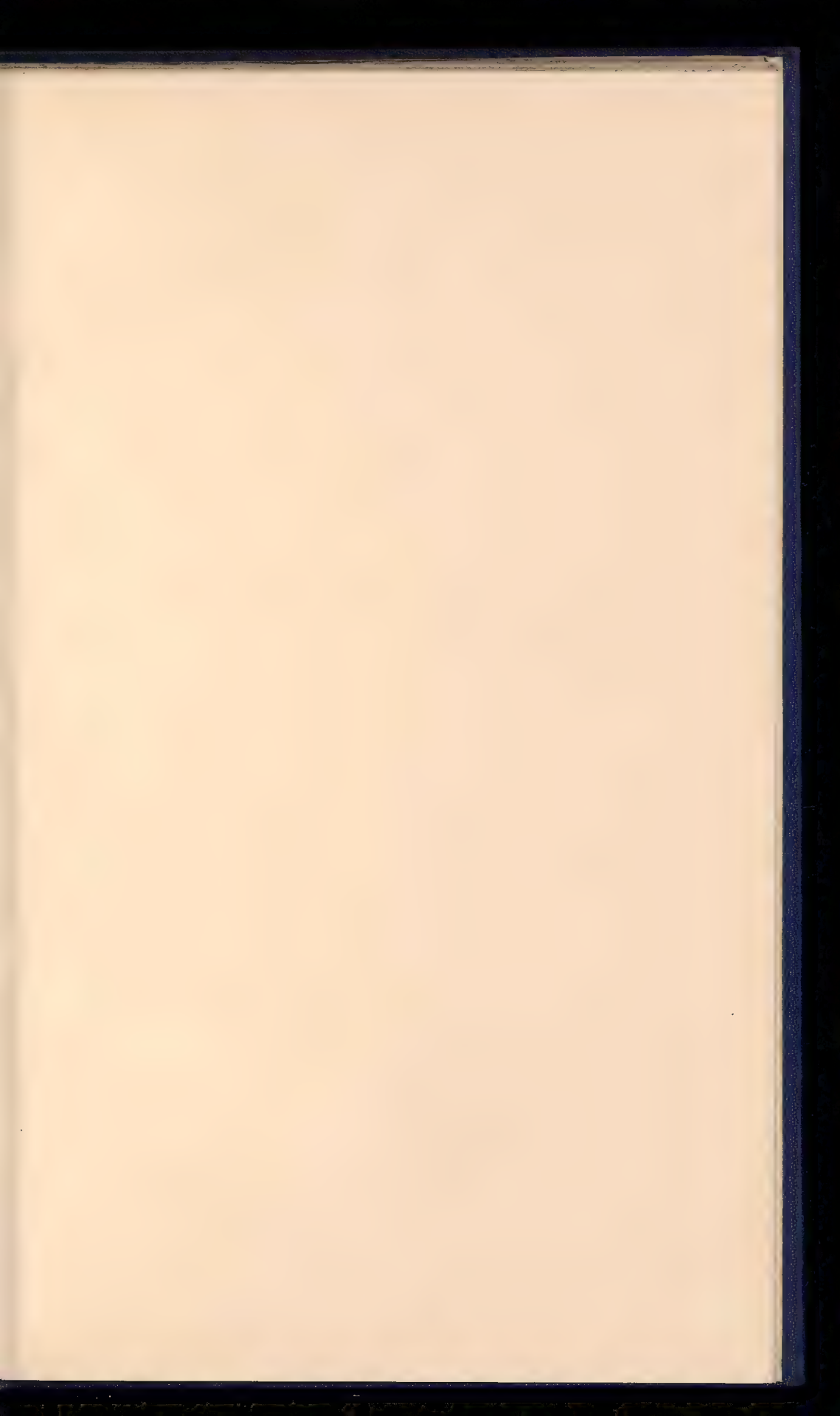














































We went to Mr. Alnut's, & after having  
 29.7.10 some refreshments walked in  
 A his grounds which are agree-  
 LANDSCAPE ably laid out having the  
 GARDENER. Forest character.—Mrs. Al-  
 nut told me that this estate  
 formed part of the Penshurst (Sidney)  
 estate, & was purchased abt. 40 years ago  
 by Mr. Alnut's grandfather who & Mr.  
 Alnut's father also resided in London & at  
 Eltham. The estate is abt. 500 acres, with  
 much small wood upon it.—Mrs. Alnut  
 informed me of many changes which had  
 happened since I was at Seven oaks in  
 1772.— *M.P. 19.7.23*

She spoke of Repton, the landscape  
 gardener, & of the vivacity of His manner.  
 She remarked upon the great contrast of  
 Him to *Robert Smirke* who appeared to  
 Her to be very bashful. On my speaking  
 highly of the qualifications of Robt.  
 Smirke who I said was not bashful but  
 sober and tranquil in His mind & manner,  
 she sd. "Then Mr. Smirke may be con-  
 sidered as solid, and Mr. Repton as  
 dazzling."—She mentioned Repton's in-  
 difference abt. seeing places where He was  
 not employed. At Summer Hill it was  
 proposed to Him to walk abt. the grounds,  
 which He declined, saying, "He had seen  
 fine places enough, & after all was best  
 contented with His own situation which  
 was by the road side."

\*John Allnutt was a wine merchant, and as  
 a hobby collected fine pictures. He was also  
 a patron of Lawrence, Turner, and other  
 artists. Lawrence borrowed large sums of  
 money from him, secured on policy of assurance.  
 At the artist's death as much as £5,000 was  
 repaid, so we are told. He was twice married,  
 and Lawrence painted portraits of both wives,  
 as well as of Allnutt himself. He died at  
 Clapham in 1863, and at the three days' sale  
 of his pictures at Christie's good prices were  
 realised. His granddaughter, Anna (or Annie,  
 as she wrote her name), married Mr. Thomas  
 Brassey, later Lord Brassey, and was the author  
 of the once well-known "Voyage of the  
*Sunbeam*." The Allnutt firm of wine merchants  
 still exists in the City, and the Rev. Samuel  
 George Joseph Allnutt, vicar of St. Paul's,  
 Clapham, is a lineal descendant of John Allnutt.

Mr. Alnut\* resides near Penshurst, at  
 the distance of 2 miles from Red Leaf.—  
 Mrs. Alnut is a daugr. of the late Mr.  
 Woodgate of Summer Hill near Tunbridge.  
 Mr. Alnut Junr. is a wine merchant and  
 resides in Mark Lane, London; & at  
 Clapham.—

Free living was a subject of conversa-  
 tion. Mr. Alnut said Mr. Stephen Wood-  
 gate of Seven oaks, who is now hearty at  
 64 years of age, has drank a Bottle or 3  
 pints of wine every day for 40 years  
 past.—

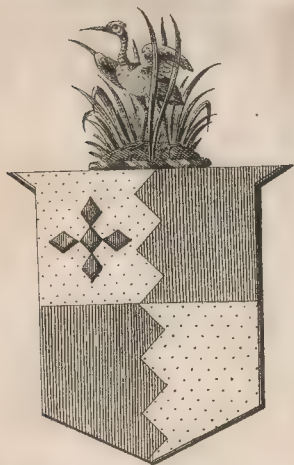
July 29th.—Went to Penshurst Church,  
 one mile distant. The service  
 SECTARIAN was performed by the Revd.  
 DOCTRINES. Mr. Hamond, Rector of Pens-  
 hurst, a living of £800 a yr.  
 in the gift of the Sidney family. He was  
 formerly a Lieutenant of Marines. In  
 His Sermon today He manifestly alluded  
 to the Methodists of whom there are great  
 numbers in this neighborood. He de-  
 cayed the doctrines of the Sectaries, and  
 holding forth the rationality of the estab-  
 lished Church & its form of worship &  
 doctrines, recommended to His auditors  
 to enquire into and make a comparison be-  
 tween these and the modes & doctrines of  
 the Sectaries & then to abide by what  
 should seem to them to be most rational.—  
 This address seemed to be ill-calculated  
 for such a congregation, consisting of  
 farmers & their families & rusticks.—I  
 afterwards learnt that Mr. Hamond fre-  
 quently enforces whatever He can against  
 the Sectaries; but takes no other pains  
 upon this subject; but lives very much  
 estranged from His parishioners, & taking  
 no interest in what relates to them.—







*John Alnutt,  
Clapham Common.*



*Thomas Alnutt?*



TELEGRAMS: ALLNUTT FEN, LONDON.

TELEPHONE: AVENUE N° 5502.

# JOHN ALLNUTT & Co

ESTABLISHED 1784

LTD

SOLE AGENTS FOR

CODE A.B.C.  
5TH EDITION.

"REAL VINICOLA" OPORTO.  
DUBOS TH. J. & FILS, FRÈRES, BORDEAUX.  
POULET PÈRE ET FILS, ESTAB. 1747 BEAUNE.  
HINCKEL & WINCKLER, ESTAB. 1784 FRANKFORT %  
MATHEUS MÜLLER, ESTAB. 1828 ELTVILLE %.  
SCHLUMBERGER R., VÖSLAU.  
BARDINET LES FILS DE P. BORDEAUX.  
ARBOUIN MARETT & C° COGNAC } CERTAIN  
ROBERTSON & BAXTER L<sup>D</sup> GLASGOW } DISTRICTS.

50, MARK LANE, E.C.

LONDON, November 20th. 1917

W/  
X. Robert Esq.  
18, King's Avenue,  
Clapham Park, S. W. 4.

Dear Sir,

We thank you for your letter of 8th. October which is most interesting. We have been trying to get the particulars for which you ask, but regret we cannot help you. We have a portrait in the office (possibly a Raeburn) which we believe is the husband of the lady you are enquiring about, and we shall be very pleased to show it to you if at any time you are in the City.

With reference to the establishment of the Firm, we know we date back further than 1784, and when we have time will try at the Guildhall Library to trace when we were really established.

Yours faithfully,

JOHN ALLNUTT & CO. LTD.

*H. A. Sutton*  
Managing Director



JOHN ALLNUTT & Co  
LIMITED.

50, Mark Lane, London,

TELEGRAMS: ALLNUTT, FEN-LONDON.  
TELEPHONE: AVENUE, No 5502.

November 21st. 1917

W.  
M. Roberts Esq.  
18, King's Avenue,  
Clapham Park, S.W.4.

Dear Sir,

Since writing you yesterday we find that the Mrs. Allnutt about whom you are enquiring died in 1866. We presume she was the Mother of the last Allnutt who died in 1881. His first wife was a Miss Burnett and his second wife a Miss Puckle. We have a bust here of the husband but no trace of his wives.

Yours faithfully,

JOHN ALLNUTT & CO. LTD.

*H. S. C. K.*  
Managing Director





1863

THE COLLECTION

OF

PICTURES AND DRAWINGS

OF

JOHN ALLNUTT, ESQ.,

DECEASED.

50 ALLNUTT (John) CATALOGUE of his PICTURES, sold at Christie's, June, 1863, with  
the prices, with 9 steel engravings added, cloth, 1863 *Edward* 11/16. 5s

Allnutt (Frances). Copy of the Will and Codicil  
of F. A., of the Grove, Penshurst, Kent,  
Widow, with Probate, on two large sheets  
of parchment. 1866. 7s 6d 314

*John Allnutt's residence in  
Clatham Common was a very  
large covered by Elm Road,  
it occupied several acres  
& included a home farm.*

*John Allnutt Esq. at Clapham 12 January  
1863, his estate being valued at under  
£50,000. His son John Allnutt resided at  
14 Charles St., Berkeley Square; his son in law  
was Henry Carr, C.E. & Victoria St.*

## CATALOGUE

OF

THE VERY CELEBRATED COLLECTION

OF

# PICTURES,

By Ancient and Modern Masters,

AND

## DRAWINGS IN WATER-COLOURS;

ALSO,

THE ENGRAVED PLATES OF TURNER'S TIVOLI,

*The Property of that well-known Patron of Art,*

JOHN ALLNUTT, ESQ., DECEASED,

REMOVED FROM CLAPHAM COMMON:

*Which (by order of the Executors)*

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On THURSDAY, JUNE 18, 1863,

And Two following Days,

AT ONE O'CLOCK PRECISELY.

—o—

May be viewed Two days preceding, and Catalogues had, at  
Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, King Street,  
St. James's Square, S.W.

*His widow Leonora  
J. 31 March 1866 at  
6 Cedars Road, her  
son in law Mr Carr  
her sole executor*

L. 27411

## CONDITIONS OF SALE.

— o —

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s. and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.



# CATALOGUE.

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*First Day's Sale.*

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On THURSDAY, JUNE 18, 1863,

AT ONE O'CLOCK PRECISELY.

---

WATER-COLOUR DRAWINGS.—*Unframed.*

HOPPNER.

- 1 A peasant sleeping—*chalks*

GAINSBOROUGH.

- 2 A landscape—*in chalk washed*

WRIGHT.

- 3 Two subjects from Shakspeare—*pen*

MISS GOULDSMITH.

- 4 Richmond

FRANCIA.

- 5 A landscape, with a stream and trees on the bank

HOPPNER.

6 Lesbia—in chalks

J. BROWN.

7 A composition of figures—pen

WHEATLEY.

8 A group of figures; and companion—witch and broomstick—  
*Indian ink*

TRESHAM.

9 Edward I. removing the stone from Scone; and the companion—  
*bistre*

SEYMOUR.

10 The black dwarf—*Indian ink*

NASH.

11 Père la Chaise cemetery

OWEN.

12 Vessels at a wharf

D. COX.

20.10. = 13 A coast scene—moonlight

PURSER.

14 An Oriental scene

OWEN.

15 A shipwreck

OWEN.

16 A coast scene, with boats and figures

NASH.

17 The Louvre and Seine

PUGIN.

18 Somerset House and St. Mary's Church

INCE.

19 A country mansion

NASH.

20 Val de Grâce

J. CRISTALL.

21 A river scene

G. BARRETT.

22 A classical composition

J. VARLEY.

23 A classical landscape—small

RICHTER.

24 A difficult passage

J. M. W. TURNER, R.A.

25 The west front of Wells cathedral—*framed*

INCE.

46 The ruins of Netley Abbey

PURSER.

47 A river scene—sunset

ALLEN.

48 A landscape, with a bridge over a stream

ROBSON.

49 A woody scene

G. BARRETT.

50 A scene in Wales, with peasants milking cows—sunset—*framed*

T. B. AYLMER.

51 A coast scene

D. COX.

52 A bay scene, with sheep—sunset—*framed*

J. HOLLAND.

53 Greenwich

W. PURSER.

54 The Forum at Rome

BEGA, After.

55 A bagpiper—*a study in oils*

T. B. AYLMER.

56 A view in the Highlands

ALLEN.

57 A landscape, with a man driving sheep

ALLEN.

58 A scene on the Lea at Clapton

PUGIN.

59 Covent Garden Market—*framed*

DORRELL.

60 A scene on the Thames

P. SANDBY.

61 Caithy Castle, near Bridgend, in Glamorganshire

CLAUDE, After.

62 An upright landscape, with Hagar and Ishmael

WRIGHT.

63 Rosalind

M. COTMAN.

64 A French street-scene

ALLEN.

65 An upright landscape, with a castle

J. B. AYLMER.

66 Figures at a church door

WRIGHT.

67 A scene from the 'Two Gentlemen of Verona'

STEPHANOFF.

68 The light of the Harem

TOOVRA.

69 Interior, with a female figure

SCHETKY.

70 Fishing boats

HAYTER.

71 Lady Caroline Lamb

PROUT.

72 Interior of a church, with figures

G. FRIPP.

73 A river scene, with figures passing over a bridge

H. PIDDING.

74 A child and a dog

JOS. WEST.

75 Christ at Emmaus. *An admirable copy from Rembrandt*



STEPHANOFF.

1.3 76 The lady of the lake

J. CRISTALL.

77 A pastoral

G. F. ROBSON.

5.15.6 78 Carisbroke Castle

G. F. ROBSON.

79 Caerphilly Castle, Wales

SIMS.

80 A river scene

STEPHANOFF.

81 A fête in the gardens of a palace

FRANCIA.

82 A distant view of a town

J. HOLLAND.

83 Cintra, Portugal. *Presented to his friend, G. Chambers*

G. F. ROBSON.

84 A rocky landscape—a sketch

G. F. ROBSON.

85 A landscape—a study

ASPLAND.

1. 15. 86 A view over the South Downs

HAVELL.

2. 3. 87 A classical landscape, with a waterfall—*framed*

ALLEN.

1. 18. 88 Bottesham Wood, Suffolk, with deer—upright—*framed*

FRANCIA.

1. 19. 89 A harbour scene at Deal, with vessels—*framed*

SHEPHERD.

90 Lime Kilns—*framed*

J. POWELL.

91 A pair of views of Clapham Common

J. POWELL.

92 A pair of views of another part of Clapham Common

J. POWELL.

93 Another pair of views on Clapham Common

# DRAWINGS IN WATER-COLOURS.

*Framed and Glazed.*

J. CRISTALL.

94 The cottage door : a girl making lace

H. C. HINE.

95 The Château d'Arques

WRIGHT.

96 Falstaff and Mrs. Ford

C. JOSI.

97 Cattle near a shed, in a landscape

D. COX.

98 A bridge in Wales

G. F. ROBSON.

99 Loch Tay

PUGIN.

100 ST. MARY'S CHURCH AND SURROUNDING BUILDINGS, at Oxford

COTMAN.

101 A RUINED ABBEY NEAR A RIVER

G. BARRETT.

102 WESTMINSTER ABBEY AND BRIDGE, from Lambeth

## R. R. REINAGLE.

103 ARTILLERY PRACTICE ON WOOLWICH COMMON

## G. BARRETT.

104 A LAKE SCENE—sunset. *A beautiful composition*

## C. FIELDING.

105 WINDSOR, from Virginia Water—evening

## D. COX.

106 CROSSING THE BROOK

## D. COX.

107 A LANDSCAPE, with peasants and cattle—evening

## J. CRISTALL.

108 THE FERN GATHERERS

## INCE.

109 A PICTURESQUE STREET SCENE

## STEPHANOFF.

110 ARMING THE KNIGHT FOR THE TOURNAMENT

## C. FIELDING.

111 CONWAY CASTLE, with vessels—evening

## DE WINT.

112 A VILLAGE SCENE: driving sheep

HEAPHY.

113 DEAD BIRDS AT THE FOOT OF A TREE

R. R. REINAGLE.

114 THE ARTILLERY BARRACKS AT WOOLWICH

BONNINGTON.

115 A SEA-PIECE, with fishing-boats in a breeze

G. BARRETT.

116 A LANDSCAPE, with a team of horses—brilliant effect of sunset

G. F. ROBSON.

117 ROSSLYN CASTLE—beautiful effect of sunshine

R. R. REINAGLE.

118 A LAKE SCENE, with cows—evening

R. HILLS AND G. F. ROBSON.

119 WILD BOARS IN A WOOD SCENE. *A very fine drawing*

D. COX.

120 WINDSOR CASTLE, from Virginia Lake

J. D. HARDING.

121 A GRAND VIEW OF LOCH TAY—evening, 1821



J. CRISTALL.

117. 122 THE SEASHORE AT DEAL, with numerous figures and fishing-boats; a fleet at anchor in the distance. *A very fine drawing*

D. COX.

- 123 A FARM: sheep passing through a gate under pine trees. *A magnificent specimen*

HOLMES.

- 1.2. 124 REST BY THE WAY

H. WILLSON.

- 125 PICTURESQUE BUILDINGS IN A FRENCH TOWN

HOLMES.

- 126 THE GLEANER'S REPOSE

STEPHANOFF.

- 127 THE WARRIOR ARMED

F. C. LEWIS.

- 128 A VIEW ON THE DART—upright

PROUT.

15. 129 ROUEN

G. CHAMBERS.

- 13.2.6 130 A WRECK OFF THE KENTISH COAST

PROUT.

- 15.15 131 THE WALLS OF A TOWN, with a church spire in the distance



## STEPHANOFF.

132 A CONCERT

D. COX.

133 A SEAPIECE, with a Dutch galliot in a breeze

F. C. LEWIS.

134 A VIEW ON THE DART

D. COX.

135 A SEAPIECE, with fishing-boats

C. FIELDING.

136 A VIEW IN WALES

D. COX.

137 HADDON HALL, entrance to the ball-room

J. M. W. TURNER, R.A.

138 A COUNTRY MANSION. *An early Work*

D. COX.

139 FIGURES ON THE TERRACE OF A PALACE ON THE SEA

BONNINGTON.

140 A SCENE ON THE FRENCH COAST, with fishing boats

PUGIN.

141 THE HALL OF CHRIST CHURCH, OXFORD

H. BRIGHT.

142 A LANDSCAPE, with sheep on a road—sunset

G. BARRETT.

16.85 143 A BAY SCENE, with palaces, in the manner of Claude—sunset

WARWICK SMITH.

144 THE TOMB OF CECILIA METELLA, near Rome

WESTALL, R.A.

145 THE DREAM OF THE YOUTHFUL POET

J. CRISTALL.

146 A SCOTCH LAKE SCENE, with fishermen in boats drying their nets;  
figures in the foreground—evening

GIRTIN.

147 A BRIDGE OVER THE OUSE; and one of the gates of York

SIR A. W. CALLCOTT, R.A.

77. 148 AN EXTENSIVE VIEW NEAR HAMPSTEAD

J. O. FINCH.

149 A CLASSICAL LANDSCAPE, richly wooded, with figures on a  
road

C. FIELDING.

50.9 150 A DISTANT VIEW OF BOLSOVER CASTLE—rich effect of sunset

G. BARRETT.

151 A CLASSICAL LANDSCAPE, with a lake and ruins—morning

C. FIELDING.

- 119 152 A RIVER SCENE, with a figure and eel-baskets in a punt—  
grand effect of a storm passing off. *A very important and  
beautiful example*

J. M. W. TURNER, R.A.

- 305 153 A RIVER, CROSSED BY A BRIDGE, flowing through a  
valley with hills on either side; cows in shallow water in front  
—glowing effect of evening sun. *This was the great Artist's  
work on admission as Associate of the Royal Academy*

W. HAVELL.

- 154 A WOODY LANDSCAPE, with figures on the bank of a stream

D. COX.

- 312 155 A VILLAGE CHURCH TOWER AND FARM BUILDINGS, with  
figures, & waggon and horses—warm afternoon sun

G. BARRETT.

- 317 156 A CLASSICAL BAY SCENE, with ruined temples and other build-  
ings—sunset

DE WINT.

- 34 157 A VALLEY, with lofty trees on either side; sheep descending  
from a road towards the foreground—upright

D. COX.

- 41 158 A LANDSCAPE, with wooded hilly background; figures and a  
waggon on a road

D. COX.

- 6.6. — 159 A PICTURESQUE COTTAGE AT WIDMORE, near Bromley—dated  
1810

J. CRISTALL.

22. / . — 160 FISHERMEN, with boats on a sea-shore—sunset

D. COX.

- 11.5. — 161 MALVERN HILLS, FROM NEAR HEREFORD, a grand landscape,  
with figures ploughing with oxen—*beautiful effect of passing  
shower*

PROUT.

- 162 A CHURCH PORCH, of Norman architecture

L. CLENNELL.

- 163 A STONE BRIDGE OVER A STREAM IN SCOTLAND, with men  
watering their horses—evening

R. WESTALL, R.A.

- 164 WAITING FOR THE FERRY—*an important and capital work*

J. VARLEY.

- 165 A VIEW IN WALES

J. W. M. TURNER, R.A.

- 7.2.0. — 166 LEEDS. *The celebrated drawing engraved in 'England and  
Wales.'*

*End of First Day's Sale.*

*Second Day's Sale.*

—o—

On FRIDAY, JUNE 19, 1863,

AT ONE O'CLOCK PRECISELY.

—o—

DRAWINGS IN WATER-COLOURS.—*Unframed.*

R. REDGRAVE, R.A.

167 A watermill

C. P. BARRETT.

168 Cart-horses baiting before an alehouse—*framed*

D. COX.

169 Barges on the Thames

G. BARRETT.

170 A romantic woody landscape

W. DANIELL, R.A.

171 An Indian bird in a landscape



G. BARRETT.

172 A land storm

D. COX.

173 A view in Wales—*framed*

E. COTMAN.

175 A coast scene, with a vessel in a breeze

W. HAVELL.

176 A landscape, with a lake

C. BENTLEY.

177 Constantinople

CAMPION.

178 Greenwich, from the river—sunset

C. BENTLEY.

179 The village of Naree, in the Himalayas

PROUT.

180 A watermill in Wales

PROUT.

181 Okehamton Castle

G. BARRETT.

182 A classical composition—*evening—framed*



G. F. ROBSON.

183 A view on the South coast

G. F. ROBSON.

184 A wood scene, with a church tower in the distance

C. BENTLEY.

185 Ithaca, the site of the Castle of Ulysses

BONNINGTON, After.

186 View near a French town, with a waggon and horses

A. VICKERS.

187 St. Petersburg

PURSER.

188 A street scene in a Scotch city

C. FIELDING.

16 12. 189 A wood scene, with wild fowl in a pool of water, dated 1812—  
*framed*

A. VICKERS.

7. 12. 189 Vessels in a breeze off Calais—*framed*

PURSER.

10. 191 Vessels in a harbour—upright

G. CATTERMOLLE.

8. 6. 192 The knight's summons

J. CONSTABLE R.A.

9.10. - 193 A lane-scene, at Melton, Suffolk

J. CONSTABLE, R.A.

12.1.6 194 Haymaking

J. CONSTABLE, R.A.

12.6. - 195 A hayfield

## P I C T U R E S .

VAN DYCK, After.

14.1. - 196 The Virgin and Child—small

TURNER, R.A., After.

2.1. - 197 Venice, the Dogana and St. Georgio Maggiore

TURNER, R.A., After.

2.1. - 198 Childe Harold

T. STOTHARD, R.A.

23.1. - 199 The Spectator Club

DAVISON.

200 Portrait of a child—oval

GLOVER.

2.10. - 201 A mountainous scene in Wales, with a transparent pool of water,  
and woody bank

SIR F. BOURGEOIS.

202 A small landscape, with a cow following a calf in a cart

MISS NASMYTH.

203 A landscape, with a cottage among trees, near a chalk pit

BREUGHEL.

204 An upright wintry landscape—snow scene

W. HAVELL.

205 Rydal lake

RATHBONE.

206 A woody landscape, with cattle

COOPER.

207 A dead hare and utensils—small upright

W. HAVELL.

208 A landscape, with a peasant driving sheep on a road

DINGLE.

209 A seashore; and a river-scene—*a pair of studies*

ALLEN.

210 A river scene in Devonshire

WILLIAMS.

211 A scene on the Thames

ALLEN.

212 A landscape—*a study*

J. R. WARD, R.A.

213 A mare and foal in a wood—small

C. BEGA.

214 A boor playing the violin—a miniature

DREW.

215 A peasant boy with a basket of game—small upright

OWEN.

216 A youthful Welsh bard seated on a ledge of rock, playing on the harp—small upright

J. WARD, R.A.

217 THE ANGEL DESCENDING ON THE WATERS OF BETHESDA

IBBETSON.

217\* Tigers in a cavern—upright

ELMER.

218 A DEAD HARE, PHEASANT, PARTRIDGE, AND OTHER BIRDS,  
at the foot of a tree

SINGLETON, R.A.

219 ADAM AND EVE MOURNING OVER THE DEAD BODY OF ABEL  
—upright

J. WARD, R.A.

- 220 AN UPRIGHT LANDSCAPE, with a group of peasants reposing in a shady lane: a study in the manner of Rubens

R. SMIRKE, R.A.

- 221 THE EARL OF ESSEX KNEELING BEFORE QUEEN ELIZABETH; two ladies in the background

SINGLETON, R.A.

- 222 A PAIR OF GROUPS OF CUPIDS, with emblems of the Arts and Sciences—*sopra porte*

WRIGHT (OF DERBY).

- 223 INTERIOR OF A BLACKSMITH'S FORGE, with figures of peasants and children round the fire

W. DANIELL, R.A.

- 224 Anglers near a wooden bridge over a stream

J. WARD, R.A.

- 225 A Shetland pony, in a landscape

R. SMIRKE, R.A.

- 226 HUDIBRAS IN THE STOCKS

MEYER.

- 227 THE SHORE OF SCHEVELING, with ladies in a carriage, cavaliers on horseback, and other figures: a fleet saluting in the offing

NAUGIER.

- 228 A MUSIC PARTY—candlelight

## DRAWINGS IN WATER-COLOURS.

*Framed and Glazed.*

MUNN.

229 A landscape, with a waterfall

LOUTHERBOURG.

230 Satan apostrophizing the Sun—in *bistre*

C. FIELDING.

231 Vessels off Portland Island

J. HOLLAND.

232 A village scene

C. FIELDING.

L. 10. — 233 An extensive view in Wales

J. B. PYNE.

234 A village, with a bridge over a stream

J. HOLLAND.

L. 15. — 235 The Cathedral of St. Denis

D. COX.

236 Fishermen on a sea-shore

G. BARRETT.

237 A Swiss scene—a *sketch*



W. HAVELL.

238 A woody scene, with figures

MACKENZIE.

239 Interior of a Norman chapel

PUGIN.

240 Oxford

FRANCIA.

241 A GRAND WOODY SCENE—upright. *A noble drawing*

HOWES.

242 Cologne. *Very richly coloured*

D. COX.

243 A cottage among trees—upright

R. WESTALL, R.A.

244 A small upright wood-scene, with a winding road

P. SANDBY.

245 A landscape, with a river and bridge

G. F. ROBSON.

246 BLACK GANG CHINE

P. SANDBY.

247 A small landscape, with cows near a stream

## HILLS.

6.15.6 248 Cows in a cow-house

## P. SANDBY.

249 Windsor Castle, from the Great Park

## J. CRISTALL.

250 The fish market on Hastings Beach

## STEPHENS.

6.10 251 A LANDSCAPE, with two figures on the bank of a stream under trees—upright

## W. HAVELL.

252 THE PONTE MOLLE

253 A group of fruit on a table—in coloured chalks

## STEPHENS.

254 A classical landscape, with two figures seated beneath lofty trees—upright

## TURNER, R.A., After.

255 The white light—chromo-lithograph

## G. CATTERMOLLE.

256 Buildings on a canal

## R. WESTALL, R.A.

257 The Adoration of the Shepherds—an outline—in pen on canvas

J. CRISTALL.

258 A river scene with a waterfall

STEPHANOFF.

259 The death of Abel

SMITH.

260 An Italian landscape

J. CRISTALL.

262 A woody river-scene—small

W. HAVELL.

263 A tower on the bank of a Scotch lake

RICHTER.

264 FALSTAFF FLYING FROM GAD'S HILL

RICHTER.

265 THE TWO DROMIOS

266 A waterfall

R. WESTALL, R.A.

267 MARRIAGE.

R. WESTALL, R.A.

268 BAPTISM.

D. COX.

269 A heath scene

J. CRISTALL.

270 Narcissus at the stream

R. WESTALL, R.A.

271 APOLLO AND MINERVA banishing Discord from Olympus

HOLMES.

272 THE COBBLER

R. WESTALL, R.A.

274 "Noli me tangere"

R. WESTALL, R.A.

275 A combat

RICHTER.

276 The witch and fisherman's wife, from 'Macbeth'

J. CRISTALL.

277 A classical river-scene, with figures and goats

GIRTIN.

278 Buildings on the banks of the Thames

## RICHTER.

279 THE LOGICIANS

## NICHOLSON.

280 A landscape, with peasants, horses, cattle, and sheep crossing a ford

## HOLMES.

281 The ballad seller

## PROUT.

282 A CANAL UNDER AN ARCHWAY, with stone steps from a street above

## J. CRISTALL.

283 A GROUP OF WELSH MILKMAIDS, with pails; one of them milking a cow—in a landscape, with mountainous background

## HEAPHY.

284 THE WOUNDED LEG

## WALKER.

285 A LADY SEATED IN AN ARTIST'S STUDIO

## W. HAVELL.

286 A VALLEY IN WALES

## P. DE WINT.

287 AN OPEN LANDSCAPE

GLOVER.

7.17 - 288 A RIVER-SCENE IN DEVONSHIRE

J. CRISTALL.

12.1.6 289 A LANDSCAPE, with classical buildings, and figures on the edge  
of a stream

E. COTMAN.

6 - 290 A WOOD-SCENE

J. NASH.

6.9.6 291 INTERIOR OF AN ABBEY CHURCH

HEAPHY.

7.7 - 292 A GROUP OF FRUIT AND FLOWERS—on a marble slab

T. UWINS, R.A.

293 THE YOUNG HOPPICKER—upright

J. CRISTALL.

294 THE MOWER—upright

D. COX.

17.10. - 295 THE TIVOLI. *An admirable copy from the celebrated work of  
J. M. W. Turner, R.A.*

HOLMES.

2.10 - 296 A GLEANER REPOSING

J. VARLEY.

37.8. - 297 BETHGELLAERT BRIDGE—evening



PROUT.

- 218 298 AN EAST INDIAMAN, under repairs on the sands, with other vessels and numerous figures. *A very important and capital work*

TURNER, R.A., After.

- 319 299 TIVOLI. *An admirable copy by Dingle*

J. KIDER, 1844.

- 320 300 HAMPSTEAD HEATH—a sketch

D. COX.

- 241 301 WINDSOR CASTLE, from the Thames, with cattle on the bank of the river. *A grand drawing*

D. COX.

- 315 302 THE BUILDING OF CARTHAGE; ÆNEAS AND ACHATES; a classical bay scene, with buildings, figures, and lofty trees in the foreground. *A very fine composition*

G. F. ROBSON.

- 303 HAGAR AND ISHMAEL IN THE DESERT

J. NASH.

- 304 PARIS AND THE SEINE, looking towards Notre Dame. *The engraved drawing*

J. NASH.

- 305 THE BUILDING OF SOUTHWARK BRIDGE

G. F. ROBSON.

- 306 A GRAND VIEW OF BEN MORE

P. DE WINT.

- 198 307 A RIVER IN DEVONSHIRE, with richly wooded banks, and hills beyond ; the shallow water falling over stones toward the foreground

J. NASH.

- 219 308 HENRY VII.'s CHAPEL, with the installation of a Knight of the Bath

J. NASH.

- 173 309 THE EAST END OF WESTMINSTER ABBEY, with a procession walking towards Henry VII.'s Chapel—the companion

A. VICKERS.

- 279 310 A SEA-PIECE, with vessels sailing out from a harbour in a fresh breeze

G. F. ROBSON.

- 274 311 VIEW OF DURHAM CATHEDRAL, CASTLE, AND CITY, from the river ; cows and figures in the foreground—coloured with glowing effect of evening sun. *A magnificent example*

D. COX.

- 105 312 A VIEW OVER AN EXTENSIVE VALLEY, with a stream crossed by a bridge, and richly wooded foreground—upright

P. DE WINT.

- 328 313 A GRAND RIVER SCENE, with a rainbow. *One of the finest works of the great Artist*

## R. R. REINAGLE.

314 TIVOLI, from the bottom of the cascade. *A very important work, dated 1811*

## GANDY, R.A.

315 INTERIOR OF A GRECIAN TEMPLE, of Doric architecture, adorned with statues and sculptured friezes; a lamp burning and censers smoking

## G. BARRETT.

316 A GRAND CLASSICAL LANDSCAPE, with a valley opening to the sea, and Grecian temples on either side—brilliant effect of afternoon sun

## D. COX.

317 AN EXTENSIVE VALLEY, with sheep feeding near the bank of a river; hilly distance, and figures reposing in the foreground—warm afternoon sun. *One of the Artist's very finest works*

## J. M. W. TURNER, R.A.

318 A DISTANT VIEW OF FONTHILL ABBEY, and the lake beneath, with richly wooded foreground—morning

## J. M. W. TURNER, R.A.

319 A DISTANT VIEW OF FONTHILL ABBEY, with sheep feeding; a stream of water in the foreground—evening—the companion

## R. R. REINAGLE.

- 425 321 NEAPOLITAN FISHERMEN, dragging a net to shore in the Bay of Salerno—warm evening sun. *The chef-d'œuvre of the Artist. Exhibited in the International Exhibition of 1862, No. 889*

## G. CATTERMOLÉ.

- 614 322 THE TRIAL SCENE FROM THE 'MERCHANT OF VENICE': a grand composition of numerous figures, coloured with brilliant effect

## W. TURNER.

- 42 323 A LANDSCAPE, with a man penning sheep on the bank of a stream—evening

## G. BARRETT.

- 400 324 SOLITUDE. *The celebrated chef-d'œuvre of the Artist, believed to be his very finest work, dated 1823. It formed an attractive feature in the International Exhibition, No. 852*

## D. COX.

- 200 325 THE EMBARKATION OF GEORGE IV., at Greenwich, for Scotland: a grand composition, with numerous figures

## HEAPHY AND REINAGLE, 1837.

- 187 326 A QUARREL IN A PUBLIC HOUSE

## G. BARRETT.

- 254 327 A CLASSICAL LAKE-SCENE—sunset

## J. M. W. TURNER, R.A.

- 328 **TIVOLI.** THE VERY CELEBRATED WORK. *Unquestionably the finest and most important picture ever executed by the great Master in water-colours. Made expressly for Mr. Allnutt. In the International Exhibition, No. 1033*

- 329 **THE ENGRAVING OF TIVOLI, AFTER TURNER,**  
BY GOODALL, the copper-plate, and

India proofs before letters	12
India proofs	179
India proofs, No. 2	60
Proofs before letters	14
Unfinished proofs—very faint	10
French proofs	80
Etchings	19
Impressions, open letters	78
Plain impressions	75

- 330 **A COLLECTION OF BEAUTIFUL AND ELABORATE CHINESE DRAWINGS,** brilliantly coloured, of flowers, insects, fruits, birds, butterflies, &c., in four volumes folio, bound in red morocco

- 330\* **RICHMOND HILL, AFTER T. C. HOFLAND, BY CHARLES HEATH**—the copper-plate

*End of Second Day's Sale.*



*Third Day's Sale.*

—0—

On SATURDAY, JUNE 20, 1863,

AT ONE O'CLOCK PRECISELY.

—0—

PICTURES.

331 A road scene, with figures—small

332 Dead birds and still life

S. VOUET.

333 The Repose of the Holy Family

FRAZER.

334 The Laird of Dumbiedikes and Jeanie Deans

NASH.

335 Southwark Bridge. *A small finished study for the picture*

J. WILSON.

336 Hay-barges sailing on the Thames—small



JAN MIEL.

- 337 Erminia and the shepherd's family

BREUGHEL.

- 338 A landscape, with post-waggons and figures on a road

T. C. HOFLAND.

- 339 A pool of water, with woody banks—small

IRVINE.

- 340 A bridge over a stream—small

WYATT.

- 341 An extensive landscape—small

THOMPSON.

- 342 Imogen discovered in the cave: from 'Cymbeline'

STUBBS.

- 343 A horse attacked by a lion—small

VERBECKHOEVEN.

- 344 A bull in a landscape—small

J. WARD, R.A.

- 345 A small landscape, with sheep

G. BARRETT AND S. GILPIN.

- 346 A landscape, with horses

T. GAINSBOROUGH, R.A.

- 347 A ruined castle—small

A. COOPER, R.A.

- 348 Don Quixote tilting at Sancho Panza

TURNER, After.

- 349 Cattle in a pool of water—*a sketch*

BORGOGNONE.

- 350 A pair of battle-pieces—small

W. BIRD.

- 351 A group of peasants conversing in an alehouse

RIPPINGILLE.

- 352 A Roman peasant family in the Campagna

T. STOTHARD, R.A.

- 353 The meeting of Jacob and Rachel

E. V. RIPPINGILLE.

- 354 The fortune-teller

ZORGH.

- 355 INTERIOR OF A COTTAGE, with a peasant family at a repast ;  
vegetables and still life in the foreground

C. R. LESLIE, R.A.

- 356 SANCHO AND THE DUCHESS—*a small sketch*

MODERN.

- 357 A group of flowers in a glass

J. WARD, R.A.

358 A POODLE DOG ON A CUSHION

BUTLAND.

359 A SHIPWRECK OFF A ROCKY COAST, with numerous figures

SMITH (OF CHICHESTER).

360 A LANDSCAPE : snow-scene, with a cottage on fire

NOGARI.

361 HEADS OF GIRLS—a pair

N. MAES.

362 PORTRAIT OF A GIRL, in a black dress

CRADOCK.

363 AQUATIC BIRDS, in a stream

HONDEKOETER.

364 A COCK, TWO HENS, AND OTHER BIRDS, in a landscape

TURNER, After.

365 THE GOLDEN BOUGH

CARNECHIE.

366 Still life

GAINSBOROUGH, After.

367 A landscape, with cattle in a pool of water

B. WEST, P.R.A.

368 STATONICE

CHALON.

369 A Dog

BARRETT, GILPIN, AND CIPRIANI.

370 A LANDSCAPE, with figures and cattle near a river—sunset

LANCRET.

371 THE LOVE CHASE

CARRACCI.

372 A NIGHT-SCENE, with horses, a wounded king in a chariot

PORDENONE.

373 THREE FIGURES: St. Peter, St. Roch, and St. Sebastian

B. WEST, P.R.A.

374 DEATH ON THE PALE HORSE

TITIAN.

375 PORTRAIT OF AN ITALIAN NOBLEMAN

C. DOLCE.

376 THE MAGDALENE, in a red dress

IBBETSON.

377 A LANDSCAPE, with figures and cattle near a bridge

POURBUS.

378 PORTRAIT OF A GENTLEMAN IN A RUFF

R. DI TIVOLI.

379 GOATS AND SHEEP, in a landscape

I. OSTADE.

380 THE MILL

NORTHCOTE, R.A.

381 AN ILLUSTRATION TO 'AS YOU LIKE IT'

R. SMIRKE, R.A.

382 AN ILLUSTRATION TO 'CYMBELINE'

HODGES.

383 THE TEMPLE AT AGRA

J. MIEL.

384 A LANDSCAPE, with cattle and sheep

A. FRAZER.

385 A PEASANT BEFORE AN ALEHOUSE, and a horse in a pound—  
upright

G. LANCE.

386 AN APPLE, PLUM, AND GRAPES, on matting on a stone slab—  
small

H. VAN ASSCHE.

387 A PICTURESQUE COTTAGE ON A BANK, and figures on a road

L. CLENNELL.

- 388 A VESSEL STRANDED AMONG BREAKERS, with figures on the sands

F. LEE, R.A.

- 389 AN EXTENSIVE LANDSCAPE, with a road across a common: a wooden bridge over a pool of water in the foreground

ZUCCARELLI.

- 390 JACOB'S JOURNEY

G. POUSSIN.

- 391 A CLASSICAL LANDSCAPE, with two figures on a bank, shaded by trees; a campagna extending to the sea beyond

B. BLAKE.

- 392 INTERIOR OF A LARDER, with dead hares, pheasants, partridges, heron, wild fowl, and utensils, admirably grouped and very highly finished

DE VRIES.

- 393 A WOODED SANDBANK

J. STARK.

- 394 A WOOD SCENE, with gipsies

BREUGHEL.

- 395 A LANDSCAPE, with figures and post-waggons.

BEAUMONT.

- 396 A SMALL LANDSCAPE



TEMPESTA.

397 A LANDSCAPE

SIR F. BOURGEOIS.

398 A LANDSCAPE—storm

F. MILLÉ.

399 A CLASSICAL WOODY LANDSCAPE

J. O'CONNOR.

400 AN OPEN LANDSCAPE—admirable effect of moonlight

CLAUDE.

401 A CLASSICAL LANDSCAPE, with cows and sheep feeding near a lake

J. BURNET.

402 A LANDSCAPE, with a peasant girl driving cattle and sheep on a road—effect of storm

STEPHANOFF.

403 THE ROBBERS' CAVE, a scene from 'Gil Blas'

REMBRANDT.

404 THE LORD OF THE VINEYARD PAYING THE LABOURERS, in an arched apartment—coloured into fine effect of light

B. WEST, P.R.A.

405 JACOB, LABAN, and RACHEL, with sheep and goats in a landscape

R. SMIRKE, R.A

406 THE RIVALS

SMITH (OF CHICHESTER).

407 A RIVER SCENE, with woody banks

J. BURNET.

408 A DUTCH DAIRY FARM: a woman milking a cow, a peasant leaning against the stem of a tree, and cattle near a shed

WEENIX.

409 A DEAD HARE, A PHEASANT, AND SMALL BIRDS, in a garden

R. SMIRKE, R.A.

410 A SATYR AND TWO NYMPHS, in a woody landscape. *A very elegant design*

VERNET.

411 A GRAND SEA-PIECE, with a ship struck by lightning in a storm off a rocky coast, on which men are rescuing passengers from a wreck

DE HEEM.

412 A GROUP OF APRICOTS, FIGS, AND GRAPES, in a salver on a table

VAN DER WERFF.

413 EVE PLUCKING AN APPLE FROM THE TREE: Adam seated beside her, holding an apple in his hand; two rabbits in the foreground—upright

J. P. DE LOUTHERBOURG.

- 414 A LANDSCAPE, with a male and female peasant driving cattle, sheep, and goats on a road—warm evening effect—upright

TERBURG.

- 415 A LADY IN A WHITE SATIN DRESS, seated, reading a book; a cavalier playing the violin at her side—upright

ECKHOUT.

- 416 MANOAH'S SACRIFICE

N. MAES.

- 417 PORTRAIT OF A GENTLEMAN, in a black silk dress, holding a letter

N. MAES.

- 418 PORTRAIT OF A LADY, in black silk dress—the companion

MOLA.

- 419 A CLASSICAL LANDSCAPE, with Diana sleeping on the edge of a lake

SCHALKEN.

- 420 A GENTLEMAN, seated in his study, reading before a lighted candle, at a table covered with a red drapery—arched top

R. HILLS AND R. R. REINAGLE.

- 421 A LANDSCAPE, with a peasant keeping goats

G. BARRETT AND S. GILPIN.

- 422 A LANDSCAPE, with horses, cows, and sheep on the bank of a river

J. STARK.

- 423 A WOODY LANDSCAPE, with a pool of water in the foreground  
—small

J. HOLLAND.

- 424 THE AMPHITHEATRE AND OTHER BUILDINGS IN VERONA—  
small—upright

F. WATTS.

- 425 A RIVER SCENE

SIR T. LAWRENCE, P.R.A.

- 426 A SILVER VASE—a *study*

J. E. MOREL.

- 427 A GROUP OF FLOWERS on a marble slab—upright

J. E. MOREL.

- 428 A GROUP OF PLUMS, GRAPES, AND MELON on a marble slab  
—the companion

J. O'CONNOR.

- 429 A WOODY RIVER-SCENE—moonlight

STUBBS.

- 430 A WHITE HORSE FRIGHTENED BY A LION—the *engraved picture*

S. GILPIN.

- 431 A LANDSCAPE, with two cows on a rising ground; a third in  
the background—evening

B. WEST, P.R.A.

432 A WOMAN AND CHILD—small

VAN DER NEER.

433 A DUTCH VILLAGE ON THE BANK OF A RIVER, with buildings on fire—moonlight

LE DUC.

434 AN INTERIOR, WITH A LADY SEATED, in a black silk dress, holding a book, a cavalier in a grey cloak and muff standing behind her chair

G. POUSSIN.

435 A CLASSICAL LANDSCAPE, with figures on a winding road—upright

J. WARD, R.A.

436 A EWE AND TWO LAMBS, in a landscape

B. WEST, P.R.A.

437 VENUS ATTIRED BY THE GRACES—small upright. *An elegant design*

SCHALKEN.

438 A GIRL HOLDING A GLASS OF WINE WITH LEMONPEEL IN IT, and a lighted candle; figures in the background—upright

W. HOGARTH.

439 INTERIOR OF A STUDIO, with the Artist drawing in crayons on a canvas; a lady in a yellow dress standing behind him—upright



G. BARRETT.

- 440 A ROMANTIC RIVER-SCENE, with a cascade falling among rocks crowned with trees; figures dragging the stem of a tree from the water

S. ROSA.

- 441 A BAY SCENE, with a waterfall and peasants keeping sheep—circle

G. POUSSIN.

- 442 A CLASSICAL LANDSCAPE, with a river falling in a cascade; buildings and figures—circle

TURNER, After.

- 443 CARTHAGE

W. DANIELL, R.A.

- 444 A VIEW IN INDIA, with the Temple of Agra

DANBY.

- 445 AN ANGEL AND SERPENT: an illustration to the Book of Revelations

RUBENS.

- 446 THE TRIUMPH OF THE CHURCH, WITH SAINTS AND ANGELS.  
*A grand and most powerfully painted altar-piece*

TURNER, After.

- 447 THE OLD TEMERAIRE



R. WESTALL, R.A.

- 448 THE DEATH OF JAMES II., who is visited by Louis XIV., at  
St. Germain

RUBENS, After.

- 449 THE LAST JUDGMENT

SIR J. REYNOLDS, P.R.A.

- 450 ST. JOHN WITH THE LAMB

W. HOGARTH.

- 451 A VIEW OF CHARING CROSS, with numerous figures

SIR J. REYNOLDS, After.

- 452 Study of a horse's head. *From a picture of the Duke of Orleans*

W. DANIELL, R.A.

- 453 THE LIFEBOAT. *From the 'Red Rover'*

PAROCEL.

- 454 A BATTLE PIECE

P. POTTER, After.

- 455 RABBITS, in a landscape

J. WARD, R.A.

- 456 THE FALL OF PHAETON

D. RYCKAERT.

- 457 A DUTCH PEASANT MOVING A TUB: utensils, meat, and vegetables on a table and on the ground before him; a woman and a child behind him

## G. BARRETT.

- 458 A ROMANTIC LANDSCAPE, with a lake in deep shade, surrounded by trees, the sunshine falling on the mountains in the distance

## SIR F. BOURGEOIS.

- 459 THE STAGE COACH—*the engraved picture*

## T. GAINSBOROUGH, R.A.

- 460 A PEASANT GIRL SEATED ON A BANK, with two children eating porridge from basins at her side ; landscape background—small upright

## SIR J. REYNOLDS, P.R.A.

- 461 THE MARQUIS OF GRANBY, in a cuirass, his left-hand resting on the back of his horse. *An admirably finished study from the celebrated picture*

## R. WILSON.

- 462 AN ITALIAN LANDSCAPE, with a river crossed by a bridge of five arches ; peasants on the banks near a group of trees beneath a beautifully luminous sky—morning scene

## P. NASMYTH, 1836.

- 463 A LANDSCAPE, with a cottage on a bank ; figures on a winding road ; a pool of water among trees on the left—warm afternoon sun

## DELATTES AND REINAGLE.

- 464 A BULL, in a landscape

## W. DANIELL, R.A.

- 465 THE UPAS TREE—*the engraved picture*

G. VINCENT.

- 466 A VIEW IN THE NEIGHBOURHOOD OF NORWICH, with a ruined church, and barges on the river

A. KAUFFMANN.

- 467 A GROUP OF THREE ELEGANT FEMALE FIGURES—circle; BEAUTY, SUPPORTED BY REASON, REJECTING THE ALLUREMENTS OF FOLLY—engraved

G. BARRETT.

- 468 THE VALE OF CASHMERE: a grand classical landscape, with oriental figures dancing

SIR T. LAWRENCE, P.R.A.

- 469 PORTRAIT OF THE LATE SIR ROBERT PEEL, when young

A. CARRACCI.

- 470 CHRIST GIVING SIGHT TO THE BLIND. *A fine design*

G. DA TREVISO.

- 471 AN ALTAR-PIECE, with a Bishop seated on a throne under a baldachin; St. John the Baptist and an abbess standing at the sides, with landscape background. *Very richly coloured*

R. WESTALL, R.A.

- 472 CHRIST IN THE TEMPLE DISPUTING WITH THE DOCTORS. *A grand Gallery picture, very richly coloured*

W. MÜLLER.

- 473 TIVOLI. *An admirable copy from Turner*

## SIR A. W. CALLCOTT, R.A.

- 474 AN EXTENSIVE OPEN LANDSCAPE, with sheep grazing on broken ground ; a peasant and a woman with a dog in the foreground—effect of early morning

## J. CONSTABLE, R.A.

- 475 A LANDSCAPE, with a mass of wood in the centre, meadows beyond, and a man ploughing in the foreground ; admirable effect of passing shower—the companion

## R. WILSON.

- 476 THE TEMPLE OF CLITUMNUS beneath a wooded bank, with peasants and cattle on the bank of a stream beneath a brilliant sky. *A work of the highest quality*

## J. P. DE LOUTHERBOURG.

- 477 A LANDSCAPE, with a trooper on a white horse, in conversation with a girl who is offering fruit ; a peasant family reposing beneath a group of fine trees on the bank of a river ; cows and the towers of a castle seen in the distance. *Coloured with brilliant effect*

## T. C. HOFLAND AND T. STOTHARD, R.A.

- 478 A ROMANTIC WOODY SCENE, with a cavalier coming unexpectedly on a group of three ladies sleeping on a bank at the edge of a stream—upright. *A very elegant composition*

## J. BURNET.

- 479 THE SALMON WEIR. *Painted with great power, and coloured with rich effect*

## T. STOTHARD, R.A.

- 480 THE CHOICE OF HERCULES. *A beautiful composition*

## J. STARK.

- 481 SHEEP-WASHING IN A RIVULET, in a richly wooded landscape

## GLOVER.

- 482 GREENWICH HOSPITAL, from the Park. *A beautiful miniature*

## T. UWINS, R.A.

- 483 THE TARANTALLA. *The much admired work of this elegant Artist*

## SIR E. LANDSEER, R.A.

- 484 A DEAD HERON, lying at the foot of a rock near a seashore.  
*Painted with wonderful power and truth*

## T. GAINSBOROUGH, R.A.

- 485 A WOODY LANDSCAPE, with cottages among trees; a sportsman in the centre conversing with a peasant; greyhounds and other dogs in the foreground. *Admirably painted in emulation of Teniers*

## J. WARD, R.A.

- 486 A COAST SCENE, with a man on horseback; donkeys; a group of fish lying on the shore; and mountainous distance —admirable effect of sun bursting through clouds. *From the De Tabley Collection*

## GIROUX.

- 487 THE FERRY-BOAT IN A STORM. *A capital work of the Master*



## COPLEY FIELDING.

- 488 A ROMANTIC LANDSCAPE, with a lake, and mountainous distance  
—evening scene

## L. CLENNELL.

- 489 THE BAGGAGE-WAGGON IN A THUNDERSTORM.  
*One of the finest works of this talented and rare Artist*

## R. WILSON.

- 490 CELADON AND AMELIA. *The celebrated picture engraved  
by Woollett. The figures are by Mortimer*

## SIR D. WILKIE, R.A.

- 491 SHEEP-WASHING. *A beautiful and unique specimen of the  
Artist*

## J. M. W. TURNER, R.A.

- 492 THE PASS OF THE SIMPLON. *A beautiful easel picture*

## SIR J. REYNOLDS, P.R.A.

- 493 THE BANISHED LORD

## G. BARRETT AND S. GILPIN

- 494 A GRAND LANDSCAPE, with a group of horses, cows, and  
sheep beneath trees; a peasant conducting a horse, on which a  
girl is riding through a ford—effect of morning

## A. COOPER, R.A.

- 495 A BLACK AND WHITE BULL AND TWO COWS,  
near a shed, in a landscape



## NASH.

496 SOUTHWARK BRIDGE, with old London Bridge seen beyond.

*This capital work was painted for Mr. Allnutt, who was chairman of the Building Committee*

## J. BURNET.

497 A LANDSCAPE, with a peasant driving cows, a calf, and a sheep over a wooden bridge across a stream, in which ducks are swimming. *Very highly finished*

## T. C. HOFLAND.

498 RICHMOND HILL: the celebrated chef-d'œuvre of the Artist.

*In the International Exhibition, No. 168*

## SIR J. REYNOLDS, P.R.A.

499 INO, seated on the ground, squeezing the juice of the grape into the mouth of the infant Bacchus, who is lying in her lap; a goat behind and landscape background. *A charming and most powerfully coloured work*

## TITIAN.

500 THE PETER MARTYR. *A very fine small replica of the celebrated altar-piece in the Church of St. Giovanni e Paolo, Venice*

## MURILLO.

501 THE VIRGIN, in a red dress and blue mantle, seated, holding the infant Christ, who stands on her knee, a rosary hanging from his right hand. *The two countenances full of lovely character*

## REMBRANDT.

- 502 A LADY IN A BLACK SILK DRESS, edged with fur, and white ruff, seated in an arm-chair, holding a double eye-glass in her hand, a book in her lap. *This very important work is of the great Master's finest period*

## GIORGIONE.

- 503 A VENETIAN KNIGHT, in striped dress, with spear and sword, standing in an attitude of meditation before a beautiful female, who is reclining in a brown dress at the foot of a tree; two children are embracing one another near her; a castle seen on a hill in the background. *A highly poetical work of the great and rare Master*

## VAN DYCK.

- 504 THE VIRGIN IN GLORY, in a blue mantle, the Infant standing on a globe at her side, an angel playing the guitar and the violin on each side. *A beautiful composition*

## MODERN.

- 505 A brown horse

## RUBENS, After.

- 506 The taking down from the cross—*a small copy*

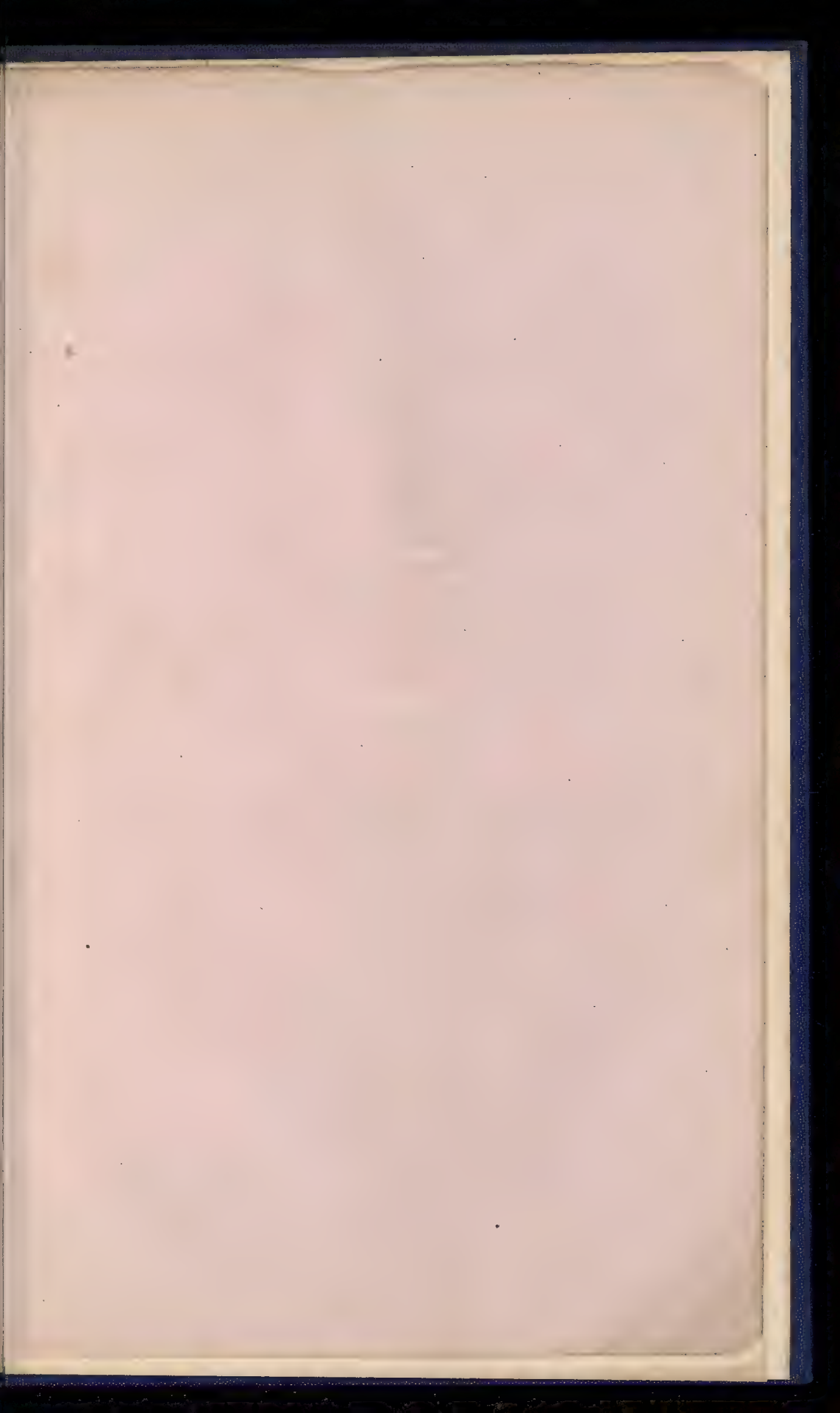
## MAES.

- 507 A skirmish of cavalry

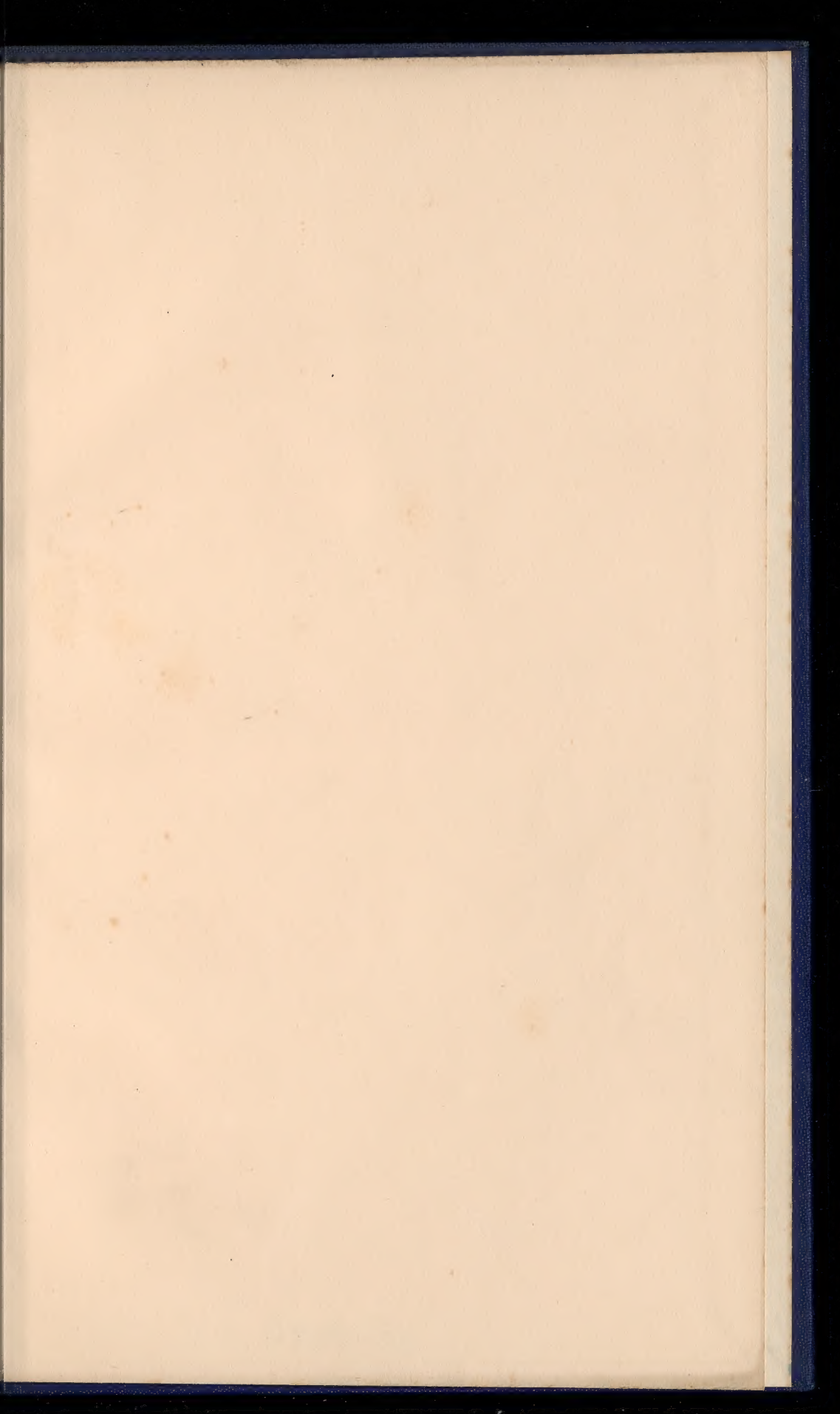
## T. GAINSBOROUGH, R.A

- 508 A small landscape—*a sketch*

## FINIS.



20. - 7. 6.





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